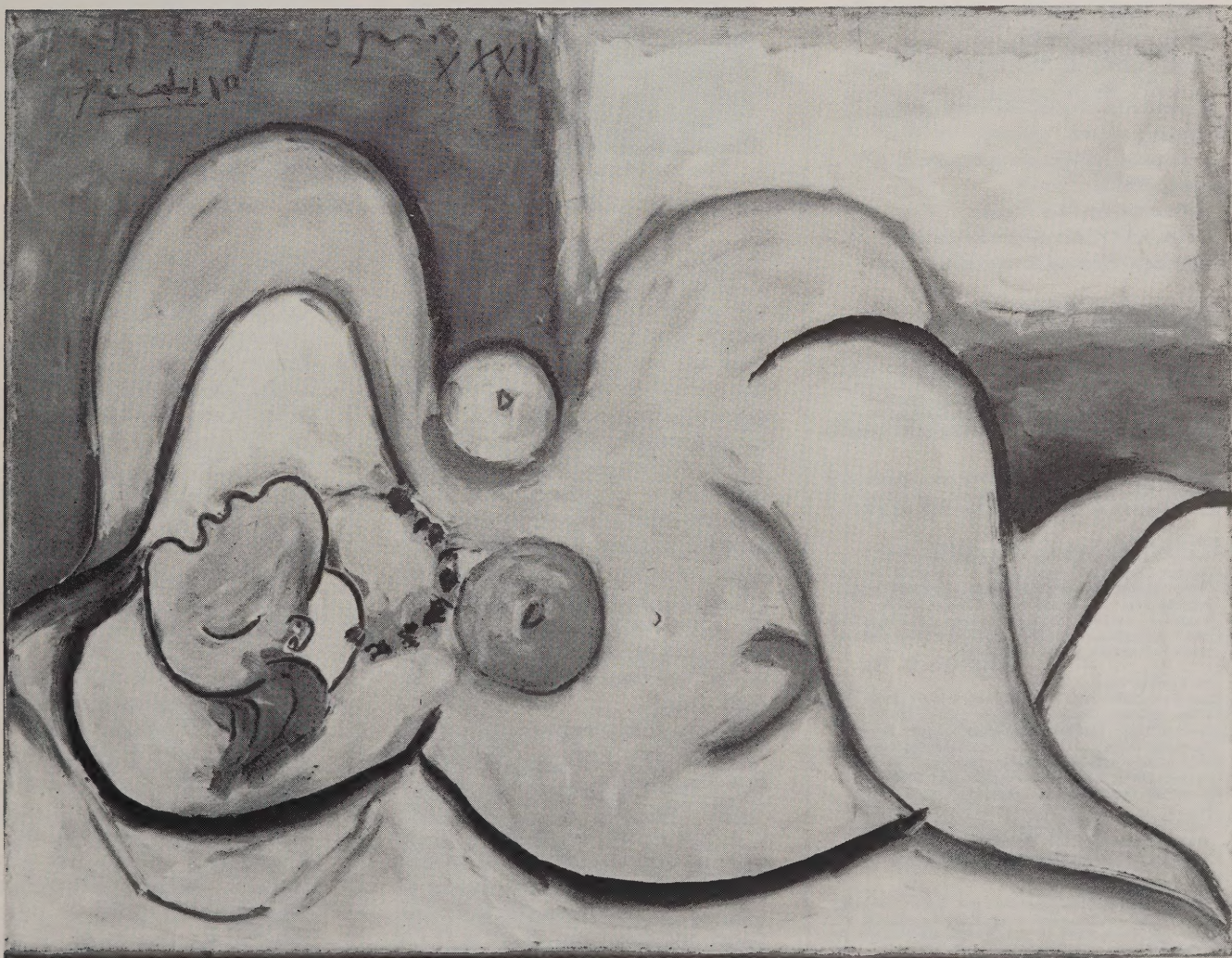


IFARreports

Volume 13, Numbers 7, 8
July - August 1992

and The Art Loss Register

Old Master, Old Copy • Macao Drawings Recovered
The Law and Practice of Rewards



Nude Before a Mirror by Pablo Picasso, stolen in Los Angeles, with a work by Monet. Reward.

A Von Ostade and its Copy

IFARreports
Incorporating Stolen Art Alert

**Volume 13, Numbers 7, 8 July -
August 1992**

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Courtesy Staatliche Kunstsammlungen Kassel

Peasants Under a Vine-Trellis at an Inn with a Bagpiper, an original work by Adriaen von Ostade in the State Art Collections, Kassel, Germany.

It is rare that IFAR has the opportunity to examine Dutch 17th century genre paintings. Requests to research works from the Low Countries are few despite the fact that many of these painters who depict peasants drinking and carousing in ale houses were not only prolific but widely copied and imitated. In particular, it is not uncommon to see pictures mistakenly attributed to the Flemish painter, David Teniers the Younger, when in fact they are actually by pupils or followers of the artist. Interestingly, it was a sophisticated and aristocratic clientele that demanded these portrayals of peasant low life.

One such picture, attributed to Adriaen von Ostade (1610-85), of *Peasants before an Ale House*, came to us last year. The owner, an American, purchased the painting as an original von Ostade in 1957 from a paintings and antiques dealer in Utrecht, The Netherlands. It is oil on panel and measures 15 1/2 x 19 1/4 inches. The picture resembles the artist's works and incorporates the

whole repertoire of 17th century peasant types including card players, smokers, drinkers, fiddlers and revelers who normally inhabit these tavern scenes. The artist's name with conjoined initials, "AV Ostade," is scratched into the painted surface on the handle of the wooden water pump in the right foreground. Adriaen, who lived and worked his entire life in Haarlem, joined the painters' guild in 1634. His influence was great, particularly among other genre painters, and he had many students, the most talented being his younger brother Isaak (b. 1621) who joined the Haarlem guild in 1643.

For a preliminary opinion on this work, IFAR consulted with Professor Egbert Haverkamp-Begemann of New York University's Institute of Fine Arts, a renowned scholar of Dutch painting and a member of IFAR's Art Advisory Council. Judging only from a poor photograph, Professor Begemann felt that the quality of the painting was not up to von Ostade's standard and suggested that it was probably a



Determined by IFAR to be a copy of the Kassel original.

copy of one of the artist's many tavern scenes of peasant life. He recommended that better photographs be made and that IFAR consult with an expert who has published on von Ostade, Dr. Bernhard Schnackenburg, head of the old master picture galleries at the Staatliche Kunstsammlungen Kassel. In 1981, he wrote an authoritative two-volume monograph on Adriaen and Isaak von Ostade's drawings and watercolors.

Before contacting Dr. Schnackenburg, IFAR researched the painting extensively at the Frick Art Reference Library. It was not in the library's photographic archives for von Ostade, however, there was a similar composition by the artist, with only slight variations, and is, coincidentally, part of the collection in the Kassel museum. It is also oil on panel, measuring 14 x 17 1/2 inches, just slightly smaller than the IFAR work. The Kassel picture is signed and dated 1659 on a door to the right of center. It seemed likely that it served as pro-

tototype for the picture under examination. The painting has been a part of the collection in Kassel since 1789 and is listed in the museum's inventory of that year as no. 137. IFAR also identified the Kassel work in two highly regarded catalogues: John Smith's 1829, *A Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, no. 192, and Hofstede de Groot's *Catalogue of Dutch Painters*, Vol. III, no. 426. The painting was engraved by Dupriel and an etching was also made by Réveil (probably Etienne Achille, 1800-51).

When the new photographs were ready, they were sent off to Dr. Schnackenburg with a summary of the research to date. In his written response to IFAR, he confirmed Professor Haverkamp-Begemann's suspicions and verified that the work was not authentic. Dr. Schnackenburg believed it was instead a copy after the Adriaen von Ostade painting in the Kassel gallery, entitled, *Peasants Under a*

Vine-Trellis at an Inn with a Bagpiper.

He pointed out that the museum's painting is much finer in execution and that he had no difficulty in seeing the differences. Dr. Schnackenburg also stated that the signature and date on the the original are genuine but that the signature on the IFAR painting, scratched into the paint layer, is stiff and untypical; he suggested that it might be a later addition by a dealer.

Because the Kassel von Ostade was reproduced in an engraving and an etching, it was widely available and was undoubtedly well known to lesser artists for copying. Often when IFAR highlights a work, other versions surface, and it is quite possible that additional copies of the Kassel gallery painting may soon come to our attention.

Virgilia H. Pancoast

IFAR
*can help to determine
whether your painting
is the original
or a copy.*

For information on the
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Reward for Returning Stolen Art

Incentives in U.S. Law

While American law provides little incentive for finders to return stolen property, rewards - even unconditional ones - are legal. In England, Section 23 of the Theft Act of 1968 makes it an offence to advertise a reward on a no-questions-asked basis or to suggest that a guilty person may escape prosecution. Clearly, lawmakers could enact legislation prohibiting theft victims from meeting the demands of blackmailers and extortionists. But a combination of empathy for the victims of such demands, and suspicion that such prohibitions would be impossible to enforce, make it unlikely that outlawing rewards would lead to a decrease in art theft.

The art theft conference in London (see *IFARreports*, June 92) addressed the system of rewards. Some speakers suggested that rewards are too susceptible to misuse as ransom, especially if a thief finds it difficult to fence a stolen work. Other participants pointed out the inadequacy of the "reward subject to the usual conditions" agreement which has been interpreted to mean that rewards are contingent not only on the recovery of the goods, but also upon an arrest and conviction. While such requirements may prevent a reward being paid to a thief, it fails to reward the person who has information about the whereabouts of the goods but has no knowledge of the circumstances of the theft. Conference participants invited concerned parties, including the insurance industry and police, to produce a new code of practice that would promote recoveries while discouraging attempts to ransom stolen art.

Professors Landes and Posner (*Salvors, Finders, Good Samaritans, and Other Rescuers: An Economic Study of Law and Altruism*, 7 *Journal of Legal Studies* 83, 91-92 (1978)), argue three points on the likely behavioral effects of rewards and penalties: (1) an excessively large reward will sometimes be counterproductive because victims or own-

ers will take excessive precautions to avoid paying such rewards; (2) a recoverer may be motivated by altruism or by the possibility of being regarded as a hero, and that legal inducements can impede this motivation; and (3) excessive penalties can decrease the number of recoveries because potential finders may avoid potential "rescue spots," (such as art fairs, or flea markets, for our purposes), in order to avoid the reach of these penalties.

Legitimate Claimants

To claim a reward, a person must have more than mere expectation of receiving a reward. A private offer of reward for the return of stolen property, when accepted, becomes a contract. A published offer of a reward for the furnishing of information or the return of property, is made to no one in particular; but when someone provides the information for the recovery, the offer and the act constitute a complete contract. The claimant must, however, have been aware that a reward had been offered when she acted.

Finders

In American law, there is no legal obligation to secure or return lost property just as there is no obligation to save a drowning swimmer. If a finder takes charge of lost property and returns it or seeks out its owner, then the finder may be entitled to various of benefits. First, any reasonable expenses incurred in caring for the property will usually be recoverable from the owner. Second, a finder may hope that the owner will provide a reward for the return of his property, or the finder may know that such a reward is available. In some states, owners of property are required by statute to pay rewards to finders. Iowa, for example, provides for a ten percent commission in addition to the expenses incurred for one who finds and takes up boats, money, lost goods, and "other things."

Knowledge

If one has knowledge that goods are stolen, (i.e., if a dealer is offered goods she knows to have been stolen), her options are: (1) to reject it and say nothing; or (2) to contact authorities, aid in the recovery and possibly claim an announced reward. Speakers at the London art theft conference condemned art dealers who avoid buying art that they believe to be stolen but fail to call the police. Others countered that there are still few incentives for dealers to talk with police if they suspect that goods in their possession were stolen.

Knowingly Handling Stolen Property to Return it

While it is a crime to knowingly handle stolen property, some states make an important exception. A Federal Court of Appeals has held that one is not guilty of the federal offense of receiving stolen property (18 U.S.C. sec. 2315) if possession is for the purpose of restoring stolen property to the owner (*Goodwin v. U.S.*, 687 F.2d 585 (2d Cir. 1982)). The exception also applies when a finder expects a reward. However, in states such as New Hampshire, Maine, Minnesota, Missouri, Ohio, Texas, and Utah statutes make it illegal to hold someone's stolen property until payment is made for it. This, of course, is meant to deter blackmail and extortion.

Ineligibility to Claim a Reward

The right to claim a reward may be limited by equitable principles or on public policy grounds. As a matter of law, it is an official duty of police officers to cause the return of stolen property to the lawful owner. Police officers would otherwise be able to sell their protection to individual members of the public. Officers would be discouraged from apprehending criminals and recovering stolen property in their official capacity and would be encouraged to perform these functions instead when off-duty or out-

Reward Subject to Conditions

side their jurisdiction. However, nothing prohibits recovery of a reward for actions by an officer where she is under no obligation to act in her official character.

Less understandable on public policy grounds is the law which denies a postmaster general the right to receive a reward. Charles Polley, postmaster in Le Grand, Iowa, was able to enjoy the fruits of a \$17,500 reward he received for the recovery of a stolen Claude Monet painting only after he retired (See *IFARreports*, May, 1987 no. 312). Recovery of the artwork entitled him to receive the reward offered by St. Paul Fire and Marine, but postal regulations prevented him from accepting the reward during the course of his official duties as a postmaster.

Rewards Offered by Insured

Theft Victims: The Gowans Case

Certain insurance policies explicitly exclude liability for rewards offered by insureds. The language of the policy usually reads: "In the event of loss, the names insured shall not, except at his own cost, voluntarily make any payment, assume any obligation, offer or pay any reward for recovery of stolen property or incur any expense other than as specifically provided in this insurance."

In an interesting case involving an insurance policy using less restrictive language, the term "loss by theft" was interpreted to include rewards. The insured in *Gowans Et Ux v. Northwestern Pacific Indemnity Company* (260 Ore. 618 (1971)) brought an action against their insurance company to recover reward money they paid for the return of stolen jewelry covered by the policy. The plaintiffs said they were entitled to recover the reward payment as a "loss by theft."

In examining the insurance policy to determine whether the reward was covered by it, the Court applied the rule that if the terms of an insurance policy are clear and unambiguous, the insurance company is entitled to have it enforced as written,

but that if the terms of an insurance policy are ambiguous, any reasonable doubt as to the meaning of such terms will be resolved against the insurance company and in favor of the insured.

In the Court's view, the term "loss by theft" was legally ambiguous in that it can be given either a narrow meaning, so as to be limited to the value of the property stolen, or a broad meaning, so as to extend to all loss resulting from theft of the insured property. The Court held that in the absence of any evidence that both parties intended a narrow meaning of the term "loss by theft," it was constrained to rule in favor of the insured. The Court ruled that the payment by the plaintiffs of a reward for their jewelry was a natural and direct consequence of the theft of the jewelry and followed naturally, although indirectly, from that event. Evidently, the Court felt that it was reasonable to believe that the plaintiff would not have recovered the jewelry without paying the reward. Accordingly, the Court held that the plaintiffs were entitled to recover the reward money from the insurance company as the measure of their "loss" from the theft of their jewelry.

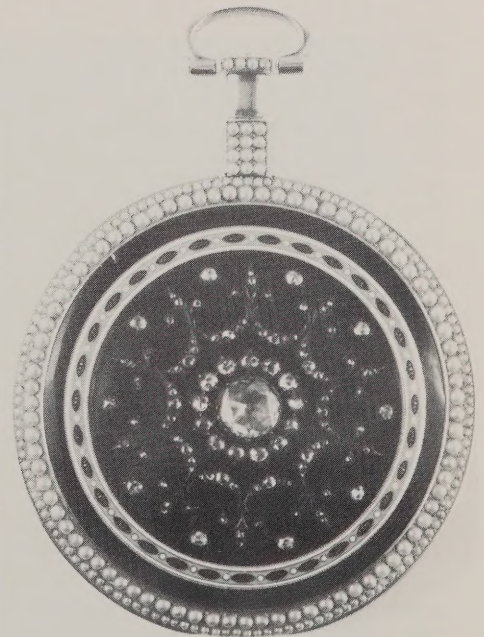
A Federal Court of Appeals subsequently adopted the interpretation the *Gowans* Court in a case involving the salvage of a barge. In ruling for the plaintiff, the Court remarked that "it would be a strange kind of justice, and a stranger kind of logic, that would hold the defendant liable for as much as \$450,000 if the barge and its contents had been consumed by fire, but free of liability for a much lesser amount because of the fortuity of rescue" (*Goodyear Rubber & Supply, Inc. v. Great American Insurance Co.*, 545 F.2d 95 (9th Cir. 1976)).

Rebecca L. Fine

When Cindy and Joseph Fanelli supplied information to the police which resulted in the recovery of stolen property and the arrest of the thieves, they had satisfied the phrase "subject to usual conditions." What about the reward?

The reward is usually offered by the theft victim's underwriter (insurer). When a theft occurs the underwriter assigns an adjuster, sometimes a free-lance specialist, to investigate the facts of the crime and the claim. The adjuster suggests a reward of an attractive figure, usually 10% of the market value of the lost item. The underwriter agrees to pay out the reward -- subject to the usual conditions.

The crime that walked into the Fanellis' lives was a theft perpetrated on February 25, 1989. On that day, sixteen 18th-century watches were stolen from the Baltimore Museum of Art, MD. When the Fanellis heard about the theft, they realized they had already seen some of the stolen property. On February 28, just three days after the burglary, a



One of the 18th century pocket watches recovered through the vigilance of two New York dealers.

Additional Information

man had come into Fanelli Antique Time Pieces Ltd. on Madison Avenue, NY. He had five watches to sell and said he had more. The Fanellis introduced him to a potential buyer and a cash deal for \$36,000 was struck. The man was to return after the weekend to close the deal.

Joseph Fanelli called the Baltimore Museum with his news. "They thanked me to death," he said "and told me to tell the FBI." This he did. The proposed meeting became a sting operation with Mr. Fanelli acting out the sale. The FBI arrested George Athanasotos and recovered eight watches. At this time the Fanellis learned from the police that Athanasotos may have been responsible for thefts from other museums and that in some cases a reward was being offered for help in recovering the lost works of art.

This was indeed so. Within a week all the lost items were recovered, and Athanasotos' partner in crime, Ronald Cortiselli, was arrested. And the Fanellis checked with IFAR to learn about any rewards.

IFAR had reported thefts from six museums, (*IFARreports*, Jan. '89, vol. 10, no. 1, and Feb. '89, vol. 10, no. 2.) Detroit Institute of Arts, Detroit, MI, Columbus Art Museum, Columbus, OH, the Albany Institute of History and Art, Albany, NY, the Everson Museum of Art, Syracuse, NY, the Museum of Fine Arts, Boston, MA, and the Baltimore Museum of Arts had all suffered losses. IFAR had produced a Stolen Art Alert for the Everson Museum of Art and the Boston Museum of Fine Arts offering a reward, and we had also been informed of rewards from the Baltimore Museum of Art and Columbus Art Museum, all recommended by the fine art adjusters involved.

Do alert solid citizens with a sense of responsibility and the courage to help the police receive the rewards due to them? Indeed, yes. Mr. and Mrs. Fanelli collected \$160,000.

Happy ending. But the Fanellis remember the process as hard going.

Their initial contact with three of the museums drew surprise and declarations of no knowledge of any rewards. Subsequently in one case memory cleared after a local radio station interviewed Cindy Fanelli who expressed disappointment in the museum's expression of gratitude. The others had to be approached by the Fanellis' lawyer.

William Smith, Fine Arts Adjuster, who represented the underwriters for Baltimore, Syracuse and Boston suggests that everything was happening extremely fast during the very stressful aftermath of the burglaries and that it is likely that museum personnel would not know of efforts being made by other parties to recover their treasures (a possibility supported by one museum person contacted by IFAR.) They may not have known a reward was being offered.

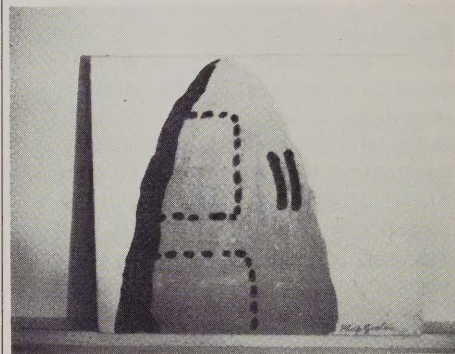
In replying letters to the Fanellis' lawyer, the museums finally referred questions about any reward to their underwriters' fine arts adjuster. This is the person to track down to apply for any reward.

From that point on there was no problem for the Fanellis. But things took time. Many documents had to be assembled, not least of all from the police who still had not completed their investigation. "Wheels do have to turn," said Mr. Smith, and of the Fanellis, he continued, "I have never been happier to hand out a reward; they are people of such fine reputation who took risk."

Margaret I. O'Brien

Still Stolen

This theft was published in *IFARreports* vol. 6, no. 1, January/February 1985, and is still missing. Please contact IFAR if you have information as to it's whereabouts.



GUSTON, Phillip (1913-80). *Hooded*, 1968. Acrylic on panel. 41.9 x 49.5 cm. *N85. 47.1. San Francisco, CA. Jan. 15, '84.

Just in

Discovered stolen in New York, NY in the early spring of this year.



MAILLOL, Aristide (1861-1944). *The Mediterranean*, 1906. Bronze. Ht. 17.8 cm. Signed with the artist's monogram. Edition no. 6/6. Bears foundry mark: Alexis Rudier Fondateur, Paris. N92.264 .1

Macao Drawings Recovered at IFAR

When a young aerobics instructor moved into an apartment near Hell's Kitchen in New York City, he was surprised to find two drawings in one of his closets. Since each one bore a label from a London dealer, Martyn Gregory in Bury Street, St. James's, and a stamp from the museum in Macao, "Museu Luis de Camoes..Leal Senado." He suspected that they were lost or stolen and probably belonged to the museum. On days off, he tried to return the drawings to Portuguese Airlines and after trying several other places, went to the Whitney Museum of American Art which directed him to IFAR. Explaining that he "wanted to do the right thing" and was not looking for recognition or reward, he arrived at IFAR's offices exasperated. "Nobody has the right to steal from a museum," he said "because these works belong to humanity."

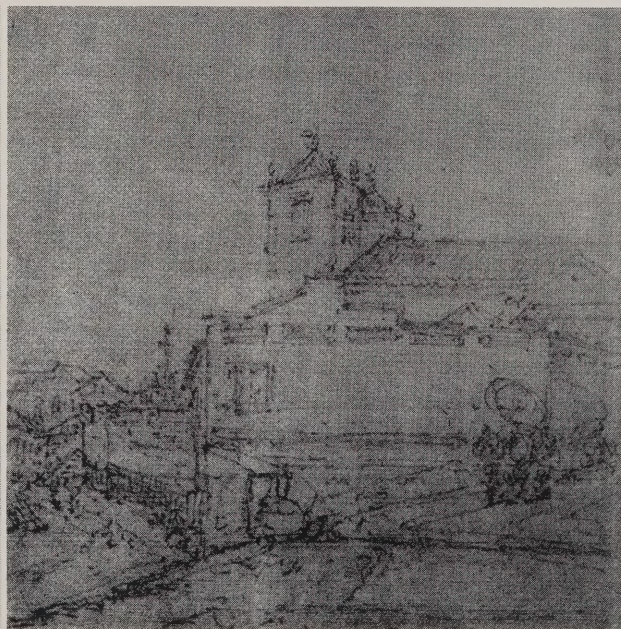
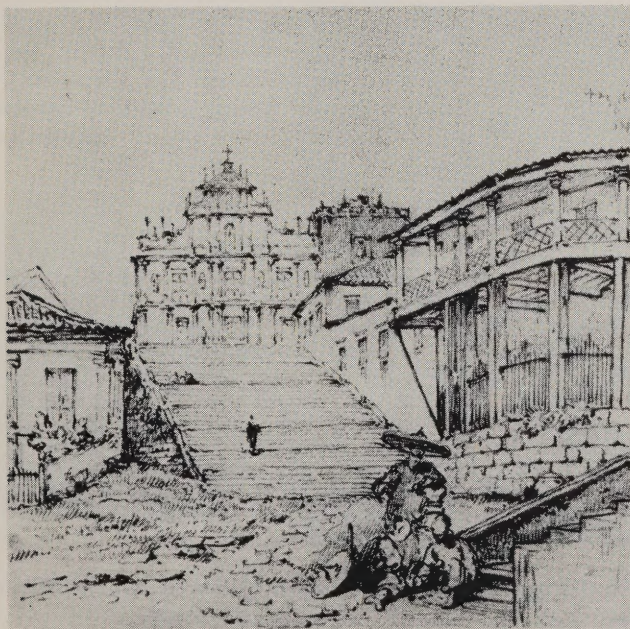
The two pencil drawings were made in the 1830's by George Chinnery, an English artist who worked in Macao, the Portuguese

possession neighboring Hong Kong. Although neither was listed as stolen or missing in the Art Loss Register, Martyn Gregory in London knew the story and provided the answer. The museum had lent the drawings to an exhibition at Bloomingdale's flagship store in New York, where during their promotion "The Year of the Dragon: China, Hong Kong, and Macao," in November 1988, the drawings had been stolen. In the late 1980's, the two drawings were valued at just over \$10,000.

Cesar A. Guillen Nuñez, the curator for western art who received our fax with news of the recovery, was amazed and delighted. Armed with credentials from the municipal council (the Leal Senado de Macao which administers the museum) and from the museum's insurance company, he flew to New York within the week, but because of the imminent Democratic National Convention, he could only find a hotel room across the Hudson, in Fort Lee, New Jersey.

He made a positive identification, but was unable to take the drawings back immediately, as Detective Ruben Santiago of the New York City Police explained, they were still needed while a determination was made about the investigation into the theft.

Constance Lowenthal



George Chinnery, (1774-1852). St. Paul's Church and Steps, 1834. Pen and sepia ink over pencil. 17.1 x 17.8 cm., and The Street Beside the Church of St. Lorenzo, 1839. Pencil. 20.2 x 20.2 cm.

THE ART LOSS REGISTER
at the
INTERNATIONAL FOUNDATION FOR ART RESEARCH

Stolen Art Alert

CLAUDE MONET • PABLO PICASSO

Two paintings stolen in Los Angeles, the theft discovered July 12, 1992

\$250,000 REWARD for information leading to recovery



CLAUDE MONET (French, 1840-1926). *The Customs Officer's Cabin at Pourville*, 1882. Oil on canvas. 60 x 81 cm.

PABLO PICASSO (Spanish, 1881-1973). *Nude Before a Mirror*, (Marie-Thérèse Walter), 1932. Oil on canvas. 26.4 x 34.3 cm.



Anyone with information about these works should call the International Foundation for Art Research (212) 879 1780

Detective Bill Martin, Los Angeles Police Dept., (213) 485 2524 or William Smith (212) 635 9170

IFAR is a nonprofit organization dedicated to curtailing the circulation of stolen art in the marketplace.

INTERNATIONAL FOUNDATION FOR ART RESEARCH

46 East 70th Street, New York, NY 10021

Stolen Art Alert

In cooperation with the Art Loss Register, the art community, insurance companies, police, the FBI, and Interpol

Stolen Objects

The stolen works in this publication are grouped under seven categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Asian Art, Islamic Art, and Miscellaneous Objects. Within the categories, they are further subdivided by object type and school.

Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.

All items are registered in the database of the Art Loss Register, with its New York office at IFAR and a London office at 13 Grosvenor Place, SW1X 7HH.

Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of information.



467

Fine Arts

Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

467 HEFLIN, Tom. *The Promise*, 1990. Oil on canvas. 115.6 x 89.5 cm. Signed in l/r: Tom Heflin. Cut from the frame and may be frayed at edges. In tones of gray, blue and rose. *N92.241.1. Rockford, IL. Jun. 6, '92.

468 NOWLIN, B.C. *Westview*. Oil on canvas. 162.6 x 142.2 cm. Signed in l/l: B C Nowlin. In tones of white, light blue, mauve, green, light rust and dark green. *N92.202.1. Leawood, KS. Apr. 21, '92. Reward.

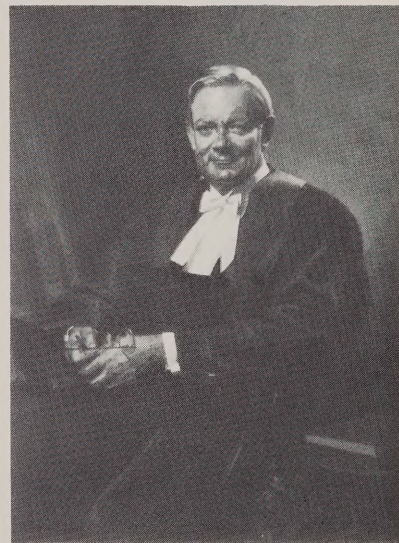
469 SANDAR, John. *Portrait of David Alexander*, 1987. Oil on canvas. 121.9 x 91.4 cm. Signed. *N92.205.1. Claremont, CA. Feb. 15, '92. Reward.

Austrian, 18th Century

470 KLEMENS, J.B. *Landscape*. Oil on canvas. 28.2 x 37.7 cm. May bear inventory no. 0 2247. *N92.244.6. Bratislava, Czechoslovakia. Jun. 23, '91.



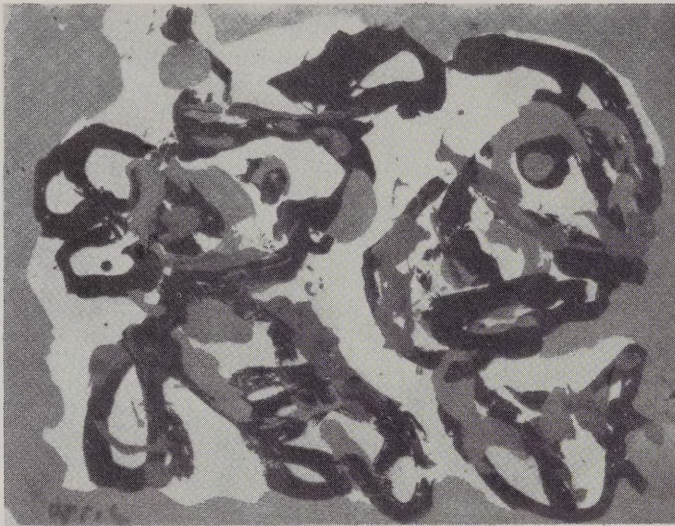
468



469



470



475

Appel. In tones of red, black, yellow and green, depicting two heads. *N92.252.1. Antwerp, Belgium. Sep. 19, '91.

European, 17th Century

476 *Portrait of M. Anglica*. Oil on canvas. 64.0 x 47.0 cm. Inscribed M. Anglica. *N92.212.6. Lysice, Czechoslovakia. Jan. 11 '92.



473



474



471

471 MAULBERTSCH, Franz Anton (1724-96). *St. Augustine*. Oil on canvas. 36.5 x 29.0 cm. *N92.244.5. Bratislava, Czechoslovakia. Jun. 23, '91.

Czechoslovakian, 19th Century

472 KUPKA, Frantisek (1871-1957). *Abstract*, 1920. Oil on canvas. 65.0 x 80.5 cm. May bear inventory no. SNG 0 4035. In tones of red, green and blue, on a white ground. *N92.244.3. Bratislava, Czechoslovakia. Jun. 23, '91.

Czechoslovakian, 20th Century

473 FILLA, Emil (1882-1953). *Still Life*, 1929. Oil on canvas. 30.0 x 57.0 cm. Dated 1929. May bear inventory no. 0 6310. *N92.244.7. Bratislava, Czechoslovakia. Jun. 23, '91.

Dutch, 17th Century

474 STEEN, Jan, Attr. to (1626-79). *Tavern Scene*. Oil? 53.0 x 68.0 cm. *N92.255.1. Welkenraedt, Belgium. Oct. 18, '91.

Dutch, 20th Century

475 APPEL, Karel (b. 1921). *Abstract Composition*. Oil. Signed in l/l:



476



472



478



479



480

European, Century Unknown

477 Unknown. *Crucifixion*. Oil on panel. 40.5 x 30.0 cm. Panel is worm-eaten. Christ on the Cross. *N92.245.3. Fossano, Italy. Jun. 11, '90.

German, 16th Century

478 ELSHEIMER, Adam (1574-1610). *All the Saints*. Oil on copper. 22.0 x 28.5 cm. May bear inventory no. 0 6274. *N92.244.8. Bratislava, Czechoslovakia. Jun. 23, '91.

German, 18th Century

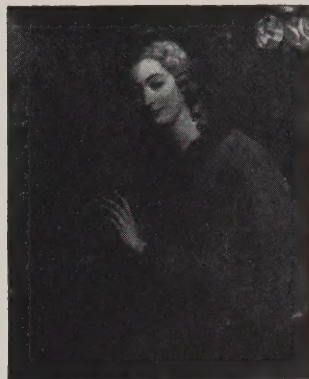
479 GEBHARDT, Johann And. *Old Woman with a Bonnet*, 1851. Oil on canvas. 77.0 x 63.0 cm. Inscribed verso, "Übermalung Johan Gebhard, 1851." Black dress and white collar. *N92.212.1. Lysice, Czechoslovakia. Jan. 11'92.

480 Unknown. *Portrait of Johan Nepomuk*. Oil on copper plate. 22.0 x 18.0 cm. *N92.212.5. Lysice, Czechoslovakia. Jan. 11'92.

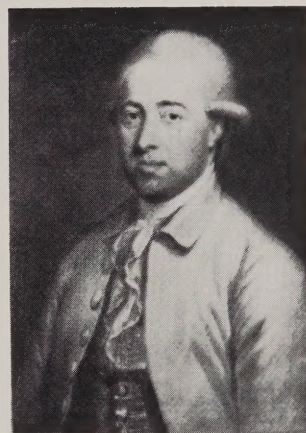
481 Unknown. *Portrait of L.F. Mandescheid*, 1793. Oil on canvas. 88.0 x 72.0 cm. Dated 1793 without signature. Armorial markings in u/r. *N92.212.3. Lysice, Czechoslovakia. Jan. 11'92.

482 Unknown. *Portrait of a Man in a White Coat*. Oil on canvas. 60.0 x 45.0 cm. *N92.212.4. Lysice, Czechoslovakia. Jan. 11'92.

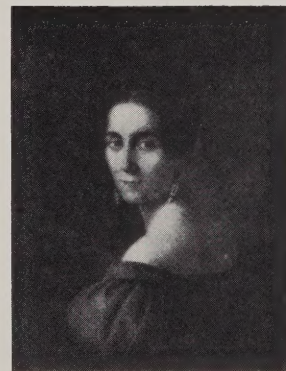
483 Unknown. *Portrait of a Woman with Earrings*. Oil on canvas. *N92.212.2. Lysice, Czechoslovakia. Jan. 11'92.



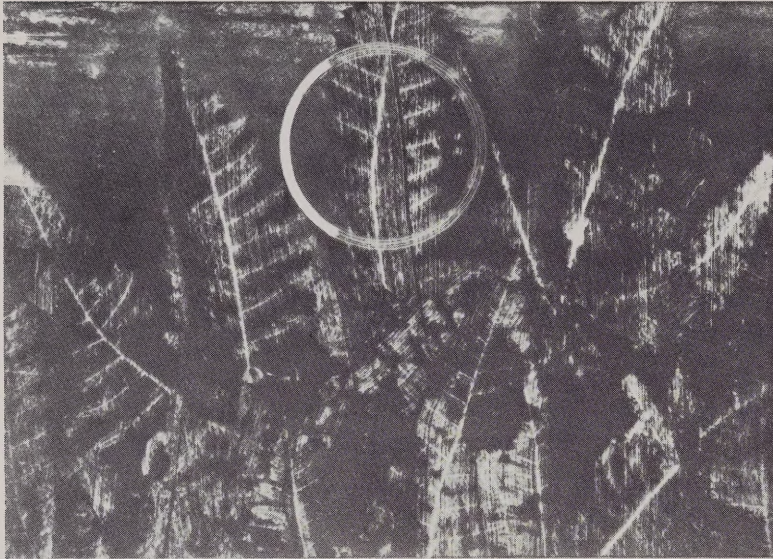
481



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485



486

German, 20th Century

484 ERNST, Max (1891-1976). *Landscape, 1928*. Oil frottage on paper. 22.8 x 30.5 cm. Black with dark blue lines and multicolored circle. *N92.206.1. New York, NY. Mar. 27, '87. *Reward*.

Hungarian, 19th Century

485 MARKO, Karol, Sr. (1791-1860). *Italian Landscape*. Oil on canvas. 42.0 x 56.0 cm. May bear inventory no. 0 2469. *N92.244.2. Bratislava, Czechoslovakia. Jun. 23, '91.

486 MARKO, Karol, Sr. (1791-1860). *Landscape*. Oil on canvas. 50.0 x 45.5 cm. May bear inventory no. 0 2468. *N92.244.4. Bratislava, Czechoslovakia. Jun. 23, '91.

487 MEDNYAZKY, Laszlo, Baron van (1852-1919). *The River Van*. Oil on canvas. 50.0 x 70.0 cm. *N92.244.1. Bratislava, Czechoslovakia. Jun. 23, '91.

Italian, 16th Century

488 DOSSI, Bernardo, Attr. to. *Adoration of the Magi*. Oil on panel. 38.0 x 26.0 cm. *N92.246.2. Taranto, Italy. May 31, '91.



487



488



489

489 ROMANO, Giulio, Copy after (1499-1546). *Holy Family with the Infant St. John the Baptist*, ca.1600. Oil on canvas. 210.9 x 167.6 cm. *N92.242.2. Boalsburg, PA. Jun. 14, '92. *Reward*.



490



491



492



493

Italian, 17th Century

490 MATTEIS, Paolo de (1662-1728). *The Dream of St. Michael*. Oil on canvas. 90.2 x 110.0 cm. Pendant to N92.247.2. *N92.247.1. Naples, Italy. May 6, '91.

491 MATTEIS, Paolo de (1662-1728). *St. Michael*. Oil on canvas. 90.2 x 110.0 cm. Pendant to N92.247.1. *N92.247.2. Naples, Italy. May. 6, '91.

Italian, 18th Century

492 TIEPOLO, Giovanni Domenico (1727-1804). *The Immaculate Conception*. Oil on canvas. 39.0 x 29.0 cm. Oval. *N92.246.1. Taranto, Italy. May 31, '91.

Russian, 19th Century

493 LEVITAN, I.I. (1860-1900). *Landscape*, 1880. Oil on canvas. 23.8 x 26.9 cm. *N92.258.1. Theboksari, Russia. Aug. 20, '91.

Spanish, 17th Century

494 RIBERA, Jusepe de (1588-1652). *Decollation of St. John the Baptist*, 1639. Oil on canvas. 152.0 x 138.0 cm. *N92.245.1. Fossano, Italy. Jun. 11, '90.

495 RIBERA, Jusepe de, Attr. to (1588-1652). *Sacrifice of Isaac*, ca. 1615. 266.0 x 406.4 cm. *N92.242.1. Boalsburg, PA. Jun. 14, '92. *Reward*.

496 RIBERA, Jusepe de (1588-1652). *St. Paul*. Oil on canvas. 152.0 x 138.0 cm. *N92.245.2. Fossano, Italy. Jun. 11, '90.

Swiss, 19th Century

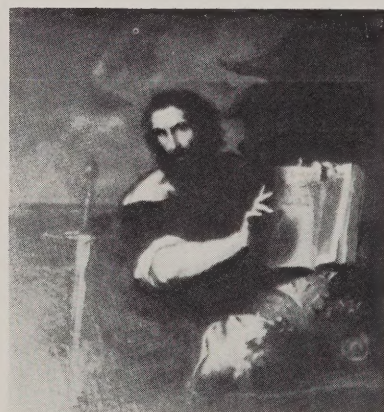
497 ANKER, Albert (1831-1910). *Grand Ruau Mansion*. Watercolor. 20.0 x 14.0 cm. *N92.249.2. Courtaman, Switzerland. Aug. 22, '91.



494



495



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502

Sculpture

American, 20th Century

498 JACKSON, Harry (b. 1924). *Two Champs*. Bronze. 76.2 x 48.3 x 38.1 cm. Edition no: 32/40. Bears the thumb print of the artist on the bottom. On circular pedestal above a circular stand. *N92.203.1. Leawood, KS. Apr. 15, '92.

499 Unknown. *Civil War Soldier*, 1902. Bronze. Life size. Bears the foundry mark: W. E. Mullons, Salem, Ohio, 1902. *N92.238.1. Roslyn, NY. May 1, '92. *Reward*.

French, 20th Century

500 Arman (Fernandez Arman) (b. 1928). *Love Song*, 1989. Bronze and brass. 68.6 x 53.3 x 101.6 cm. From a series entitled "Shooting Stars." Part of Cupid's head missing at right. *N92.204.1. Washington, DC. Feb. 11, '92. *Reward*.

German, 15th Century

501 Unknown. *Kneeling Woman*. Polychromed wood. Ht. 47.0 cm. *N92.214.1. Trebic, Czechoslovakia. Jan. 3, '92.

502 Unknown. *Madonna*. Polychromed wood. Ht. 74.0 cm. Cut below the knee. *N92.214.2. Trebic, Czechoslovakia. Jan. 3, '92.

Decorative Arts



503

Clocks, Timepieces, Watches

French, 19th Century

503 PETIT, Jacob. *Clock*, 1830. Porcelain. Blue porcelain case surmounted by a figure of William Tell and his son, white dial. *N92.249.1. Courtaman, Switzerland. Aug. 22, '91.

Candlesticks, Candelabra, Lamps

French, 19th Century

504 GALLÉ, Émile (1846-1904). *Lamp. Three Graces*, 1900. Cameo glass and faience. 45.7 x 30.5 cm. Shade signed: Gallé, with a star before the name. Base bears the stamp for the Viennese Faience factory on the underside and an illegible signature. Shade with green clover leaves on a salmon ground, the base of white faience with wreaths of pink roses. *N92.207.1. Mission Viejo, CA. Jan. 9, '92. *Reward*.

Ceramics, Pottery, Porcelain

German, 18th Century

505 MEISSEN PORCELAIN FACTORY. *Coffee pot*, 1730. Hardpaste porcelain. Ht. 19.1 in. May bear gilt numeral on underside. Part of a tea and coffee service with N92.239.2. With gilded foliate cartouche containing a landscape with a cottage, gilded ball knob and thumb piece. *N92.239.1. Monte Carlo. Oct. 1, '91. *Reward*.

506 MEISSEN PORCELAIN FACTORY. *Small coffee pot*, 1730. Hardpaste porcelain. Ht. 15.2 cm. May have gilt numeral on underside. Part of a tea and coffee service with N92.239.1. With gilded filiate cartouche containing a seascape(?), gilded ball knob and thumbpiece. *N92.239.2. Monte Carlo. Oct. 1, '91. *Reward*.

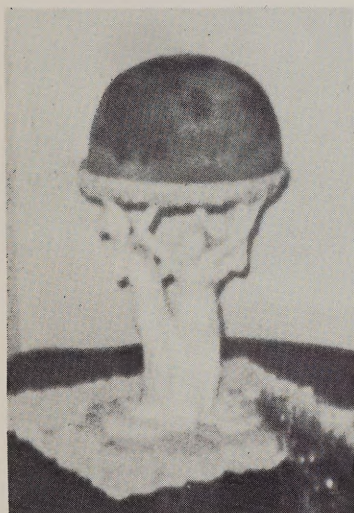
Icons

Russian, 19th Century

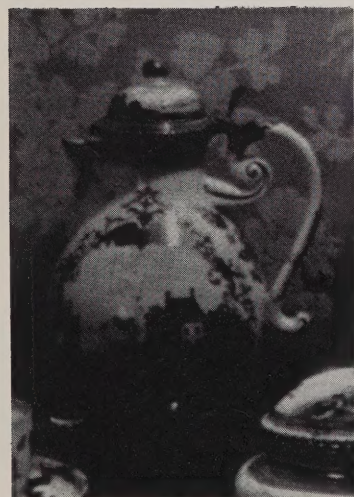
507 Unknown. *Archdeacon Lavrentii*. 10.0 x 8.0 cm. N92.232.13. Hines Creek, Canada. Sep. 1, '91.

508 Unknown. *The Feastdays*. 36.0 x 31.0 in. *N92.232.18. Hines Creek, Canada. Sep. 1, '91.

509 Unknown. *The Prophet Elijah*. 44.0 x 38.0 cm. *N92.232.15. Hines Creek, Canada. Sep. 1, '91.



504



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510 Unknown. SS. Peter and Paul; Virgin and Child; St. George and the Dragon; An Archangel. 36.0 x 31.0 cm. *N92.232.14. Hines Creek, Canada. Sep. 1, '91.

511 Unknown. Smolenskaya, Mother of God. 36.0 x 31.0 cm. *N92.232.11. Hines Creek, Canada. Sep. 1, '91.

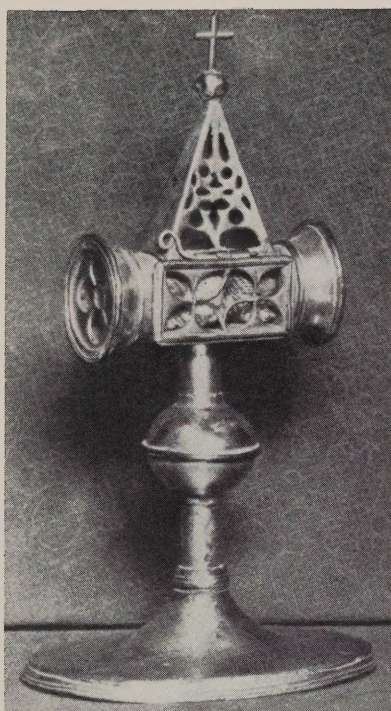
512 Unknown. The Trinity. 54.0 x 47.0 cm. *N92.232.17. Hines Creek, Canada. Sep. 1, '91.

513 Unknown. The Unspeakable Joy. 14.0 x 11.0 cm. *N92.232.12. Hines Creek, Canada. Sep. 1, '91.

514 Unknown. Virgin and Child (Hodigitria Tikhvinskaya). 36.0 x 31.0 cm. *N92.232.16. Hines Creek, Canada. Sep. 1, '91.



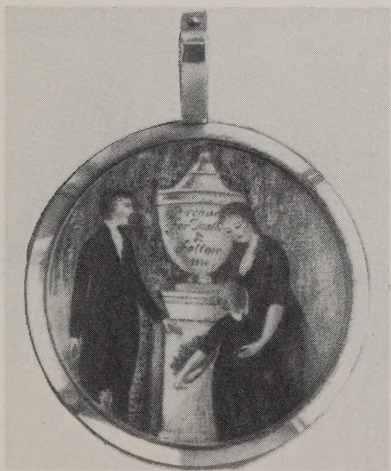
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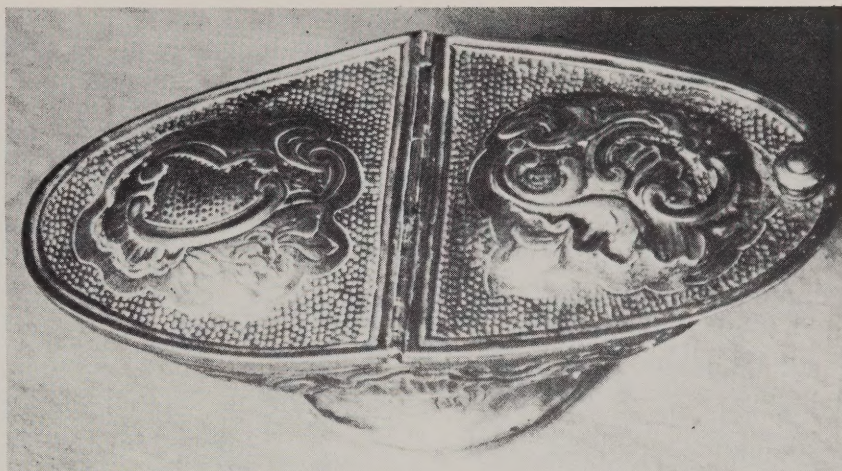
515



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519



516

Liturgical Objects

French, 15th Century

515 Reliquary. Gilded copper. Ht. 20.7 cm. Recorded in the Monuments historiques inventory, 24 June 1975. I *N92.251.1. Leugney, France. Dec. 26, '91.

French, 18th Century

516 GAGE, Gilles de. Incense boat, 1767. Silver. 6.2 x 16.0 x 8.5 in. Bears the mark of Gilles de Gage, the maker, a guild mark (crown and the letter Z), and a hallmark (the name of the city of Nantes on three lines with an ermine in the center), beneath the foot; the arms of the Lescorce and Le Chauffault families, on sides of foot. With a two part hinged lid. Listed in the Monuments historiques inventory. *N92.253.1. Saint Philbert de Bouaine, France. Oct. 18, '91.

Miniatures

American, 18th Century

517 CANFIELD, Abijah. *Lady Liberty*, 1797. Oil on ivory. 6.6 x 5.5 cm. Signed on verso: "LADY LIBERTY Abijah Canfield April 1797." Oval, in a gold bezel. *N92.243.2. New York, NY. Jun. 16, '92. *Reward.*

518 Unknown. Brooch, 1782. New England? Watercolor on ivory. 4.5 x 2.7 cm. Dated "10 July 1782." Bears the inscription: "Elizabeth Ann Firebrace Died 10 July Aged 9 Years." Oval, with hair under glass in verso. *N92.243.1. New York, NY. Jun. 16, '92. *Reward.*

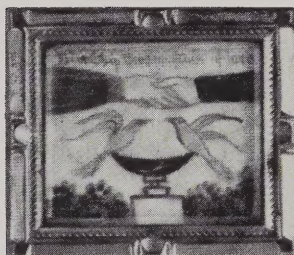
519 Unknown. Mourning locket. Watercolor on ivory. Diam. 5.0 in. Circular in a rose gold bezel. The urn inscribed: "Prepare for death and follow me." *N92.243.4. New York, NY. Jun. 16, '92. *Reward.*



518



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521

520 Unknown. Mourning locket. New England? Watercolor on ivory. Ht. 7.5 cm. Inscribed on verso: CHC. Oval, in a rose-gold bezel. The urn inscribed: "A Parents Loss I mourn". A plait of brown hair enclosed in verso.. *N92.243.5. New York, NY. Jun. 16, '92. *Reward.*

American, 19th Century

521 SHUTE, Ruth Whittier (b. 1803). *Miss Perkins of York, Maine*. Locket. Watercolor on ivory. Diam. 5.1 cm. Signed on verso of ivory: R. W. Shute." Circular, in original pressed metal mount with a loop. Streaked light blue background. *N92.243.3. New York, NY. Jun. 16, '92. *Reward.*

522 Unknown. Friendship pin. Watercolor on ivory. 2.5 x 2.5 cm. In a chased square metal frame. Indistinctly inscribed. *N92.243.6. New York, NY. Jun. 16, '92. *Reward.*

523 Unknown. Mourning locket. Watercolor on ivory. Ht. 5.3 cm. Oval, in a yellow metal bezel. A lock of curly light brown hair enclosed on verso. *N92.243.7. New York, NY. Jun. 16, '92. *Reward.*

English, 19th Century

524 Unknown. *Nelson at Trafalgar*. Watercolor on ivory. Oval, in a gold frame. Inscribed: Nelson at Trafalgar. N92.243.8. New York, NY. Jun. 16, '92. *Reward.*

Russian, 18th Century

525 Alexander Nevski, 1757. Mosaic. 45.0 x 30.0 cm. Oval, set in a rococo style frame. Wearing a red cloak bordered in ermine. *N92.257.1. St. Petersburg, Russia. May. 27, '91.



525

Antiquities

Silver

Austrian, 18th Century

526 Unknown. *Coffee Pot*, 1750.
Silver. Ht. 18.0 cm. *N92.212.7.
Lysice, Czechoslovakia. Jan. 11 '92.



526



528



529



531



530 Detail

Sculpture

Unknown, 4th Century, BC

527 Unknown. *Head of Bresivony*.
Marble. 30.0 x 23.0 cm. Female head
representing the wife of the King of
Death, Hademin. Broken from the
body of the statue. N92.229.1.
Shahat, Libya. Feb. 11, '92.

Egyptian, Century Unknown

528 *Isis*. Bronze. Ht. 18.0 cm.
*N92.256.1. St. Petersburg, Russia.
Jun. 21, '91.

529 *Osiris*. Bronze. Ht. 18.0 cm.
*N92.256.2. St. Petersburg, Russia.
Jun. 21, '91.

Roman, 1st Century, BC

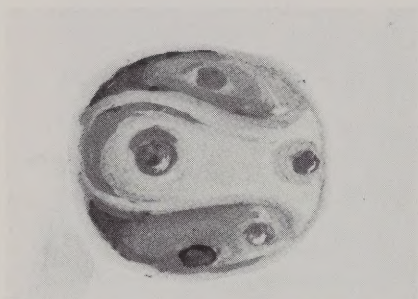
530 *Warrior*. Marble. Ht. 40.0 cm.
Fragment. Chestplate with relief
depicting Nereus and Hercules
with heads missing, and a lion,
lamellar armor from the waist to
knee, one leg and foot missing.
*N92.248.1. Athens, Greece.
Sep. 9, '91.



530

Syrian, 3rd Century, AD

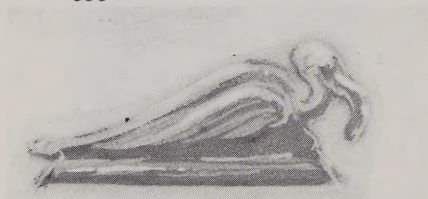
531 *Rab al Jabal*. Stone. 25.0 x 22.0
cm. May bear the inventory no. G
8/176. Missing the right arm and
left hand. *N92.254.1. Aleppo,
Syria. Oct. 15, '91.



532



533



536



538



539

Ceramics, Pottery, Porcelain

Egyptian, Century Unknown

532 Bead. Faience. W. 2.2 cm. Turquoise green with dark blue, white, and brown dot decoration. Matte finish. *N92.243.16. New York, NY. Jun. 16, '92. *Reward.*

533 Bes. Faience. 8.9 x 5.1 cm. Turquoise green mottled with brown. *N92.243.13. New York, NY. Jun. 16, '92. *Reward.*

534 Bes. Faience. 2.5 x 1.9 cm. Light turquoise green. Smooth surface. *N92.243.14. New York, NY. Jun. 16, '92. *Reward.*

535 Finger band. Faience. W. 1.3 cm. Blue with a cutout design. N92.243.12. New York, NY. Jun. 16, '92. *Reward.*

536 Pendant plaque. Faience. W. 2.5 cm. A crouching vulture or ibis, blue color. *N92.243.15. New York, NY. Jun. 16, '92. *Reward.*

Glass

Roman/Egyptian, Century Unknown

537 Bacchus. Glass mosaic. 3.2 x 1.9 cm. *N92.243.11. New York, NY. Jun. 16, '92. *Reward.*

Gold

Greek, 4th Century, BC

538 Artemis. Statue. Ht. 6.4 cm. *N92.243.10. New York, NY. Jun. 16, '92. *Reward.*

Jewelry

Hellenistic, 4th Century, BC

539 Pair of earrings. Gold. Antioch? In the form of Eros. *N92.243.9. New York, NY. Jun. 16, '92. *Reward.*



537



540



541

Sculpture

Nepalese, 14th Century

540 *Lord Narayana*. Copper. 182.9 x 91.4 cm. Copper sheath with four embossed figures of Lord Narayana, each within pointed arches with rectangular panels between. *N92.210.1. Pharping, Kathmandu, Nepal. Dec. 23, '91.

Ceramics

Chinese, 16th Century

541 Roof tile. Ming Dynasty. Stoneware. 84.5 x 74.0 cm. A Foo dog or temple lion with rider, decorated in blue and dark purple. *N92.209.1. New York, NY. Jun. 17, '92.

542 Roof tile. Ming dynasty. Stoneware. 84.5 x 74.0 cm. A Foo dog or temple lion with a rider, decorated in blue and dark purple. *N92.209.2. New York, NY. Jun. 17, '92.

Ivories

Japanese, 19th Century

543 Pug Dog. Ivory. On an oval wooden base. *N92.227.1. Lausanne, Switzerland. May 24, '91.

Various Nationalities, 19th Century

544 Human skulls. Group of fifteen of ivory, bone, wood, bronze and pewter. Of Chinese, Tibetan, Japanese, Egyptian, French, German, and British origin. *N92.227.7. Lausanne, Switzerland. May 24, '91.



543



544



542

Miscellaneous Objects



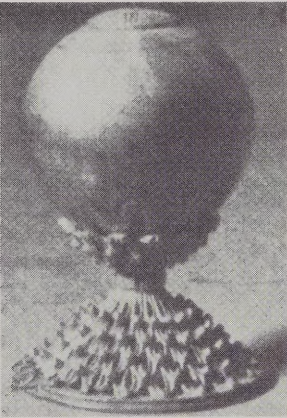
545

Chinese, 18th Century

545 Covered vase. Moghul style. White nephrite jade. 16.5 x 8.9 cm. The body with a Buddhist figure dancing among vines, leaves and flowers. *N92.201.1. Seattle, WA. Jul. 1, '90. *Reward.*

Chinese, 19th Century

546 Hat button. Gilt bronze. *N92.227.2. Lausanne, Switzerland. May 24, '91.



546

547 Seal. Jadeite. *N92.227.3. Lausanne, Switzerland. May. 24, '91.



547

Arms, Armor

French, 19th Century

548 Swords, ca. 1820. Steel, gilt bronze, mother-of-pearl. Group of seven, one marked "Coulaux Frères" and "Klingenthal," each with a leather scabbard and most decorated on the hilt with an eagle, a visored helmet, crossed cannons a fouled anchor or an oval reserve of mother-of-pearl, each tagged with a name including Lagarde, Trobriand, etc. *N92.242.3. Boalsburg, PA. Jun. 14, '92. *Reward.*

Spanish, 16th Century

549 Helmet, ca. 1500. Steel. 33.0 x 20.3 x 33.0 cm. Conquistador style. The crest eroded in the center and with a hole in center front above the brim. *N92.242.4. Boalsburg, PA. Jun. 14, '92. *Reward.*

Books, Documents, Manuscripts

Dutch, 18th Century

550 *Bible and Psalms of David*, 1757. Letterpress on rag paper. Duo decime. (Remembered as approx. 15.9 x 10.2 cm.) Bible: Endracht, Dordrecht, Holland; Psalms of David: Loser & Brandt, Amsterdam, Holland. Inscribed in ink on the flyleaf: "Daniel Bogaert ist geboren den erste Mai, 1746," and "Daniel Bogaert SYN BOECK DEN 8 JUIN 1765." Morocco leather binding. N92.237.1. Roslyn, NY. Jun. 6, '92. *Reward.*



549

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English, 18th Century

551 TURNBULL, Archd. *The Book of Plans. Island of Jamaica*, 1791. Ink and watercolor on paper. 26.3 x 61.2 cm. Inscribed: "Property of James Wildman Esqr." 25 leaves comprising: title within a cartouche with a landscape background and two figures harvesting bananas in the foreground; 15 finely drawn maps and plans most with pictures and with title and scale bars; 9 reference tables in ink, including 2 within picturesque watercolor landscape backgrounds and a double-page hand-colored engraved map of Jamaica embellished with watercolor cartouches by Turnbull bound after the title page. Bound in contemporary calf in bad condition. N92.240.1. New York, NY. Jun. 7, '92. *Reward Recovered*.

Italian, 13th Century

552 Unknown. *Angel at the Holy Sepulchre*. On vellum? Entitled "A dominico resurrectionis." Fragment from a larger musical manuscript. *N92.250.1. Grossato, Italy. Date of theft unknown.



550

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